

EASTER PHOTOPLAY ATTRACTIONS OFFERED BY THE WASHINGTON SCREEN

Famous Film Stars Seen In Week's New Pictures

May Murray, Richard Barthelmess, Chaplin, Bert Lytell and Mary Carr Appear In Latest Films.

A PHOTOPLAY program fully in keeping with the amusement traditions of joyful Easter week is announced in the five major photoplay theaters of the city.

Mac Murray comes to the Columbia in her latest picture, "Fascination," while the Metropolitan presents Richard Barthelmess and Charlie Chaplin as the twin stars of a double bill. At the Rialto William Fox's production of "Over the Hill" returns to Washington for a week's engagement at popular prices. The Palace announces a new Bert Lytell production, "The Right That Failed," while Gloria Swanson will be the Crandall's star today in "Her Husband's Trade-Mark." Mary Carr, featured in the Fox production at the Rialto, will also appear there in person in connection with current showings of the picture.

COLUMBIA.

Mac Murray in "Fascination." The gorgeous screen butterfly, comes to Loew's Columbia for the week beginning this afternoon in the special Easter week offering, "Fascination." Robert Z. Leonard's engrossing picture tells the story of a young girl who, through a series of circumstances, is made to believe that she is a Spanish-American girl who dared to reveal her beauty in the most dangerous resort of Madrid and who, though fascinated by the glamour and intoxication of that city's night life, found love with youth a more fascinating element of existence.

The cast that Director Leonard has brought to this brilliant Metro screen conception is highly notable and distinguished. It includes Creighton Hale, Courtney Foote, Helen Ware, Charles Lane, Emily Fitzroy, Robert W. Frazer, Vincent Coleman, Francis Pugliese and many others. It is a production backgrounded against settings of gorgeous magnificence and Bohemian gaiety, in which Miss Murray not only executes a fascinating and exciting dance selection but in action she appears as a Spanish girl who is a thoroughly a counterpart of her screen appearances.

In "Fascination," Miss Murray appears as the daughter of a Spanish father and an American mother. The combination of the Latin temperament with its fire and its passion and the American strain of independent fearlessness gives Miss Murray a wonderful opportunity to display her remarkable acting as Dolores Delia, the young girl who revolts against the chaperone of an aunt, disguises herself in a black wig and holiday garb and attends the bull fight. There she meets Carria, a handsome young torero, who fascinates the girl's youthful fancy. It is this fascination and the pull of a real love for a youth of her own class in conflict therewith that furnishes the chief motive for the production and leads to a series of breath-taking episodes.

METROPOLITAN.

Richard Barthelmess and Charlie Chaplin.

Two of the screen's most noted stars will distinguish the Easter week bill at the Metropolitan this afternoon.

Richard Barthelmess in "The Seventh Day" offers a worthy successor to his first starring role in "Tobacco David," which was a comedy of the type of comedy that made him famous. The picture will embrace a variety of abbreviated camera subjects and orchestral contributions. Rossini's "William Tell" is the special concert number.

"The Seventh Day" is Mr. Barthelmess' own production of Porter Emerson Browne's story of the same name and deals with the sharp contrasts in viewpoint and mode of living of New York's gayest smart set and the simple folk of an obscure little New England coastal village. Barthelmess offers another of his splendid characterizations, wisely supported by a cast of unusually well-balanced cast that includes among its members in addition to Miss Huff, Frank Loese, Tammany Young, George Stewart, brother of the talented actor, J. P. Terson, Dial, the young mother of "Tobacco David," Teddie Gerard, Anne Cornwall and a host of others.

"Pay Day" reveals Mr. Chaplin in the role of a bricklayer who, in the course of his daily routine, in this inevitable source of a thousand laughs silent drama's greatest comedy reverses to his original form of unalloyed funmaking and makes laughter his chief objects. In conspicuous roles are Edna Purviance, soon to be a star in her own right, and Miss Swanson, long an individual counter many harassments in the pursuit of his daily routine. In this inevitable source of a thousand laughs silent drama's greatest comedy reverses to his original form of unalloyed funmaking and makes laughter his chief objects. In conspicuous roles are Edna Purviance, soon to be a star in her own right, and Miss Swanson, long an individual counter many harassments in the pursuit of his daily routine. In this inevitable source of a thousand laughs silent drama's greatest comedy reverses to his original form of unalloyed funmaking and makes laughter his chief objects. In conspicuous roles are Edna Purviance, soon to be a star in her own right, and Miss Swanson, long an individual counter many harassments in the pursuit of his daily routine.

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RIALTO.

"Over the Hill" With Mary Carr in Person.

A theatrical event of much more than ordinary interest and importance is the engagement of the William Fox special production "Over the Hill," which, with Mary Carr appearing in person twice daily, will open a week's engagement at Moore's Rialto, beginning today.

"Over the Hill" is one of the most remarkable picture productions of recent years and needs no introduction to Washington playgoers, having been seen here previously at one of the legitimate theaters. This is the first time that picture patrons have had the opportunity of viewing the offering at popular prices.

The theme of "Over the Hill" is neither love, and the story is based upon the work of Will Carleton, who lived on a farm and knew intimately the characters that have been made immortal on the screen. The incident of Carleton's early life impressed him so vividly that he never forgot it, and he made it the theme of two of his best loved



No Time-Table Pictures For Him, Says Chaplin

Comedian to Produce Only as Many Films as Consistent With Good Work And Art.

It is a fine thing to be your own boss.

Many stars of the screen have escaped from the dictation of directors in whose methods they did not have supreme faith by organizing their own producing companies. Almost invariably there has been a noticeable improvement in the quality of their work under the new plan. One of the first to realize the advantages of the independent system of photoplay production was Charlie Chaplin.

Having written an autobiography of his European travels, fled a income tax return that would make any plutocrat green with envy and attaining the ambition of many years in revisiting the haunts of his boyhood, Charlie Chaplin has settled down to the life of his desire—the working artist.

The man who is, active and retired is a loafer, he declares. "The man who toils through life at a maximum expenditure of energy is a drudge horse. The man who can afford to, and does, produce just as much as is consistent with art is an artist. He is, I admit, especially favored by circumstances, but he has the ideal existence."

In recent years Chaplin has exemplified this credo in his own productions. In 1921 he produced "The Kid," which created a stupendous sensation. Later in the same year he made "The Idle Class," and now he starts out early this year with "Pay Day," which, like the other two mentioned, is to be seen first in an interview with Salt Lake newspapermen.

"Moving pictures will better preserve the minds of future generations the hardness of this great country when it was in the making," said the most vivid story, and Hart comes nearer to visualizing the true West than any other actor.

3,000 Westerners Ask Screen Star To Continue Work

Traveling on horseback from Casper, Wyo., to Hollywood, Cal., with petition to William S. Hart, already signed by over 3,000 Westerners, asking the famous star to continue making Western pictures, "Prairie Jack" Edwards, a Casper cowpuncher, arrived in Salt Lake City last week.

Edwards, or Prairie Jack, as he is known, hopes to arrive in Hollywood before May and by that time he expects over 10,000 signatures of Western people to the petition to "Big Bill."

"Bill Hart typifies the West as the Westerner hopes to have it remembered," said the cowboy in an interview with Salt Lake newspapermen. "Moving pictures will better preserve the minds of future generations the hardness of this great country when it was in the making," said the most vivid story, and Hart comes nearer to visualizing the true West than any other actor.

OLGA PETROVA HAS HER OWN IDEA OF EMOTIONAL ACTING

In the care-free old days, there once transpired a most significant little scene between Olga Petrova and her film director. They were filming a typical "triangle" plot, in which an English wife returns to the drawing room for a fan and finds her husband in the arms of the blonde ingenue.

Mme. Petrova walked naturally into the room, glanced at the guilty couple with an air of bored detachment, found her fan, and walked out again.

The director gasped. The fact that this was probably the way an Englishwoman of poise would act under these trying circumstances had nothing to do with the case. In the cinema they don't do it that way.

"A little more action, please," he pleaded. "You ought to attack her and reproach her. There might even be a struggle—nothing rough, but enough to show she can't get away with that stuff."

Petrova didn't answer, but she fixed the director with a glance. Reached for his megaphone, shouted "Camera," and the scene was taken as Mme. Petrova played it.

To pile up the huge fortune that has always been his goal, Allan Franklin achieves his ambition and returns to his home with rich land grants in Mexico. Berkeley has adopted as a means of seeming rich the deception of keeping his wife magnificently gowned to create the impression of wealth. This thin fabrication is penetrated by Franklin and he attempts to aid his former friend in a business way. From this association springs the picture's thrilling climax and the unique power of the play's denouement. Miss Swanson is supported by Stuart Holmes, Edythe Chapman, Charles Ogle and others of note.

"The Vermilion Pencil" offers Hayakawa one of the finest opportunities of his career. In it he assumes three distinct roles, each of which he does full justice. The play derives its name from the symbol of death by torture. Brazil Love and Ann May lead the excellent supporting cast.

Mae Murray Encounters A Spanish Film Censor

Screen Star Employed This One to Pass on Spanish Atmosphere of Her Newest Picture.

In Mae Murray's newest Metro picture, "Fascination," which is presented by Robert Z. Leonard at Loew's Columbia today, most of the scenes are laid in Spain. The interior settings were designed by Charles Cadwallader, who built the Paris cafe scenes for Mae Murray's previous picture, "Peacock Alley." The designs for these scenes were made through the models in the Metropolitan Museum and from Spanish books of household design.

But, in order to avoid the possibility of having any detail criticized by the Spanish censors, when the picture is shown in Spain, a Spanish artist, Francis Cugat, censored every "set." His job was to go with a fine comb over every detail to see that it was thoroughly "Spanish."

"It is one of the rules of theatrical presentation," said Robert Z. Leonard, Mae Murray's director, "that none of the models in the grilles of background will be reproduced in a picture. When Mae Murray and I were in Spain a year and a half ago, we were entertained in several splendid rooms that might just as well have been drawing rooms in London, Paris or New York. But none of these Spanish drawing rooms would give the proper atmosphere for the picture. I can't be a detail that would appeal to anyone as incongruous. So we have sought to make each bit of furniture, each painting on the walls, all of the household utensils, and the cast fittings, and so on, thoroughly "Spanish." And Senor Cugat is authority for the fact that we have succeeded."

"They've been calling me 'the typical American girl,'" said Virginia Valli, "and I've been trying to figure out just exactly what they mean."

"I don't see that I'm more typical than a million other girls, but yet a number of artists have selected me several personifications of the girl they have in mind when they think of a type. I know I do the same thing myself. I meet hundreds of girls, all equally American, but only once in a great while do I meet a girl whom I would instinctively describe as a 'real American.'"

"I remember when I was doing war work among the wounded soldiers. I was curious, like a lot of women, to get the soldiers' impression of the difference between French and American girls. One of the most plucky answers I got from a French girl was 'she's lucky to get you and an American girl thinks you're lucky to get her.'"

Miss Valli, who was leading woman for Bert Lytell in "The Man Who," "A Trip to Paradise" and "Junk," appears opposite him again in "The Right That Failed," a Bayard Veiller production of J. P. Marston's story, at Loew's Palace today.

Ernest Gibbs, formerly a member of the Columbia Symphony Orchestra, is now playing at the Republic, and the organization to join John Philip Sousa's Band on a tour of the United States and Mexico, has been specially re-engaged by Di-

National Screen Guild Suggested as Drama Aid

Members From Maine to California Could Join Movement and See Results of Their Work.

The screen could be served well right now by an experimental workshop. New ideas in stories and the treatment of film subjects can be tried out only occasionally, and seldom satisfactorily, in the studios of the commercial producing companies which are always chiefly concerned about their profits. Yet the development of the motion picture language is absolutely dependent upon experimentation, upon the working out of the visions and ventures of people interested in the screen for its own sake, says the New York Times.

So an institution devoted to the development of cinematography rather than to the making of money is an acute need of the immediate present. If such an institution were established, a great many foolish and fruitless things would be done under its auspices, undoubtedly, but it would as certainly provide the means for the production of original fine works and its influence in the commercial field would be decidedly beneficial.

With severely limited resources, Mrs. Frances Taylor Patterson and Dr. Rowland Rogers are attempting some motion picture production at Columbia University. It is understood, and other college groups may be working along the same line, but so far as the present writer knows there is no such experimental theater or workshop as Miss King suggests. She asks "Why not?" And the answer is because no one has put up the necessary money. In time the institution might be self-supporting, but it cannot be started with much chance of success until it is freed from financial worries for the first year or two of its existence. And it would not need a good deal of cash and credit from the beginning.

How the money might be raised is the question. The French gowanus has been suggesting in the Globe various things that a millionaire might do for the stage, and there is no intent here to rob him of his rich man, but there is anyone who feels that he would rather do something for the screen it is suggested that he become the angel of an experimental workshop.

As a matter of fact Vachel Lindsay has already made this suggestion. Several years ago he expressed the hope that some "reputable motion picture millionaire" would endow something like a theater guild of the screen, and another plan he proposed was that the nation's various community organizations or over the country subscribe to a fund for the production of pictures under some central direction. Prints of the pictures made could be sent to the subscribers so that they might



GARRICK PREPARES FOR SEASON OF SUMMER STOCK

The Garrick will close its regular season next Saturday night and on the following Monday will inaugurate the spring and summer stock season with a series of good plays, ably acted and handsomely mounted, is promised by Manager Arthur Leslie Smith, who has been in New York for the past week perfecting the final details.

GATHERING RELICS OF INDIAN DAYS IS STONE'S HOBBY

Fred Stone, appearing in "Tip-Top," recently achieved a lifetime ambition when he was able to give orders for the construction of a curio room for his Indian relics.

When the comedian was a boy, living in Kansas and Colorado, he feasted upon the Indian lore of the region. Two or three times, he made trips into the Indian territory, where the Indians still lived under government supervision upon reservations. All of these forays resulted in the collection of many articles of Indian manufacture and use. But never since he became famous until he became the Indian brave in "Tip-Top," has Stone been able to collect his Indian relics into any sort of an exhibit.

Since he has been appearing in "Tip-Top," he has received many presents of blankets, pottery, bows and arrows, hunting shirts and other Indian material. This will have an honored place in Stone's new Indian room, but the real pride of his collection will be the arrowheads, beads, buckskin and feather ornaments collected during his boyhood, and preserved during all of the intervening years.

Stone's first impulse was to transplant his Indian room around the country from one theater to another. The walls of his dressing room are always hung with lariats, spurs, "chaps," sombreros, bridles and horsehair headstalls, while two or three stock saddles are stored in the corners. Fred Stone's dressing room at the National is probably the nearest approach to a ranch house east of the Mississippi.

P. G. Wodehouse is back in New York after a long absence in his native London.

To Present Gilbert.

William A. Brady is getting together players for the presentation of W. S. Gilbert's "Engaged" on rather a lavish scale. Those already engaged—or reported so, at all events—include Arnold Daly and Amelia Bingham. There is also some talk of a spring appearance of Grace George in "The Exquisite Hour," which she and Norman Trevor are at present acting at the Princess Theater in Chicago.



HER HUSBAND'S TRADE-MARK

Extra Added Attraction HARRY POLLARD In His New Comedy Screen "JUMP YOUR JOB" WED-THURS-FRI-SAT SESSUE HAYAKAWA In "The Vermilion Pencil." Larry Semon in "The Rhoe."